

• THIS IS THE SECOND EDITION OF THE ROYAL VISIT SEMPER. THE MIDDLE SECTION HAS FULL I.D.F. REVIEWS.
Princess Alexandra reads Semper
DO YOU?

SEMPER FLOREAT

The U.Q.U. Newspaper

WEDNESDAY, SEPTEMBER 9, 1959.

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University gift five-opal brooch — honorary Doctorate

PRINCESS TO SEE SEMPER

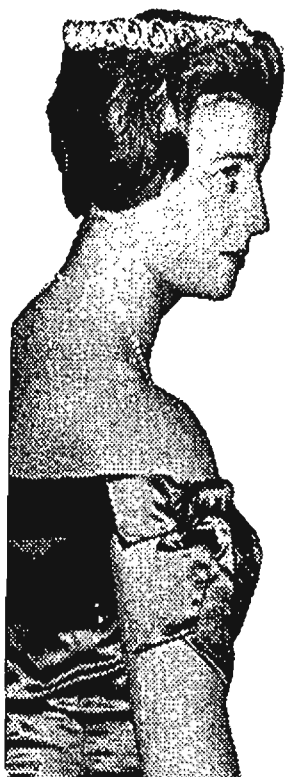
PRINCESS ALEXANDRA has asked for copies of this year's issues of "Semper Floreat," through her Lady-in-waiting, Lady Moyra Hamilton.

She is believed to be particularly interested (and amused) in this year's Commem. issue.

The Royal party was told of the issue during its North Queensland tour, and student representatives were asked to arrange this year's copies to be sent.

Princess Alexandra's visit set an informal atmosphere of spontaneous gaiety, which made it a huge success.

Eleven students were presented in the Main Library.



PRINCESS ALEXANDRA OF KENT

"Fear" In visit to Varsity...

PRINCESS Alexandra was "terrified" about what prankish students might have planned for her University visit. A student had been told by the Princess at an earlier Tour function: "I have visited a University before, and I am terrified that students may harm me."

This could have been an explanation of what some students described as Princess Alexandra's "nervousness" at the beginning of her University visit.

However, students were remarkably well-behaved, and the Princess immediately relaxed.

THE NAMES: The students, all prominent in Union or Sports Union affairs, are: Union president Anthony Morton, president-elect Nick Clark, David Fraser, Leith Fraser, Jack Carlisle, Guri Duro, Barry Molloy, Robert Tan, Helen Russell, and Miss J. Crombie.

An honour guard of gowned students, University Regiment and University Squadron members lined the road between the Library and the Union Building.

Women's club president, Rosalind Gresham, presented the Princess with a five-stone opal brooch in a white-gold setting—a gift from the University.

Hundreds of students thronged the G.P. but after the visit—to polish off the Union's free 50 gallons.

THE ITINERARY: Here is Princess Alexandra's full University itinerary as it was on Monday.

After being greeted by the Chancellor (Sir Albert Axon) and Lady Axon on arrival at 10.30 a.m., the Princess met other University authorities, and then retired to the robing room for the degree ceremony.

Princess Alexandra walked along a covered way to the marquee, and, after conferring of the degree, went to the Library to sign the Visitors Book and meet student presenters.

Mr. J. D. Story, University Vice-Chancellor, and other University big-wigs also were presented to the Princess.

From there she walked to the new Union Building site, to unveil a memorial plaque, behind which is sealed a Union "time box."

She left half-an-hour behind schedule.

"Time Box" Sealed Up

A "TIME-BOX" was fitted into a recess behind the new Union Building memorial plaque which Princess Alexandra unveiled at St. Lucia on Monday.

Thirty-five articles were placed in the airtight, stainless steel box, 20" x 12" x 2", and Union officials hope it will not be opened "for a long time."



SCENE FROM 1958 COMMEN., ONE OF THE PHOTOGRAPHS SEALED IN THE UNION "TIME" BOX.

The contents of the box are:— One University Crest; one pamphlet, "The University and its Courses"; one pamphlet, "University Week"; one University of Queensland Handbook; one University tie; one University pennant; one envelope containing currency to the value £1/13/10½; two University badges; four Centenary postage stamps; one Union Songbook; one "Whacko"; one "Sunday Mail"; one Union building "Semper Floreat"; one Commem. edition "Semper Floreat"; photographs of the following: Scene at Commem. Ball, 1958; Union Council meeting (two); St. Lucia University (six); Sketch of the Union building; Governor's visit (two); Colleges (three); Revue scenes (two).

Philippines Cup rare win

By University Debating Team Captain PETER BRAY.

FOR the first time since 1953, and only the third time in 20 years, Queensland won the Philippines Cup at the recent Adelaide Inter-Varsity Debating Festival.

The team comprised Daryl Douglas as third speaker, P. Gillies as second, and P. Bray as leader, with R. Hulme the reserve.

We were soundly defeated with a unanimous decision in our first contest with Sydney.

In attempting to prove that "New States should be established in Australia."



DARYL DOUGLAS

Our second attempt was more successful, but only just, as we barely managed to prove that "Psychology is the astrology of this century" against Tasmania, in a debate that never produced strong contending arguments.

On Saturday evening, we gained a unanimous decision over Western Australia, in denying that "Fear Governs our Existence," but all the adjudications were by very narrow margins.

—(Contd. on P. 2)

"Wedding" breakfast

Had his troubles

A.U.P. NEWS

A DELAIDE University's Drama Festival play, "Member of the Wedding," left Adelaide without having obtained the rights to perform the play.

The play had been staged in Adelaide on four nights without the required license. This catastrophe completed a week of trouble for A.U.D.S. President, Gregory Rys Branson, veteran University actor and producer, who appeared in the Adelaide Police Court on the day before his departure for Brisbane on five separate charges.

Cutlery catch

Mr. Branson had been caught in St. Ann's College, by the Principal of the University Women's College, concealing all the cutlery in an attempt to upset the college's breakfast arrangements.

The Principal panicked, called the police, and had Branson charged with breaking and entering with intent to steal, being illegally on the premises and evading the police and so on.

College ire

All the charges were dropped. The unnecessary publicity raised considerable anger amongst the college inmates. Mr. Branson's worries ended when the play licence was obtained before it finally went on stage here.

BALL WAS EXTENDED

SEMPER congratulates the University Senate on the University Ball.

This fine gesture by the Senate was tremendously important in fostering staff-student relations, and the Ball's success was well-deserved.

The official pre-Ball reception was held at the Bellevue.

More than 1000 attended the Ball, which was extended to 2 a.m. by popular request. It was scheduled to have ended at 1 a.m.

Verdict: visit was "bottler"

POLICE on duty at St. Lucia for Princess Alexandra's University visit were complimented on their tactfully informal handling of the event.

They closely followed their instructions to allow student sightseers as much latitude (and longitude) as possible.

In return, students were well-behaved. Sue Priestley presented a Duchesne fresherette to a startled Princess as the "Centenary Pineapple Queen" just after the formal degree ceremony.

Senators sat on the marquee's dais with other academic staff seated on both sides facing the audience.

After the Invocation, read by Archbishop Duhig, Sir Albert admitted Her Royal Highness to the honorary degree, and Gaudeamus concluded the ceremony.

After the Library presentations, the Princess went down the front stairs through the Library's main entrance, to the new Union buildings, where president Tony Morton asked her to unveil a commemorative plaque.



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"A Dangerous Clique Could Develop Here"

(BY PROSPERO)

VARIOUS people seem to be getting excited about the "unofficial" ban on Tom Lehrer's record, but there seems little likelihood of the ban being removed.

E.M.I. agreed to withdraw the record after the Customs Department had threatened to hold up all future consignments to E.M.I. if they didn't. This seems a grossly unethical way of doing business, but apparently it is not at all unusual.

The whole affair is very disturbing. I hold no particular brief for Lehrer. What I have heard of his record sounds to me like unhealthy and unfunny rubbish, but that is no reason for banning it.

THE HYSTERICAL reaction of a couple of senior Boy Scouts which stampeded the Police Commissioner into ordering a thoroughly futile investigation merely gave Lehrer some free publicity and the bans imposed, first, by the A.B.C. and then by H.M. Customs have, as usual, elevated Lehrer's tripe to the level of fine art and biting satire.

Thus, we see a vast amount of vicious immaturity on both sides.

THE MOST disturbing element, however, is the fact that the Customs Department has the power to act in this way.

Obviously, there is more at stake here than the right of a few vodka-drinking bohemians to listen to smutty records.

It seems quite clear that any clique of bigoted and unscrupulous persons could, if they got control of the Customs Department, "unofficially" prohibit the publication of any work with which they disagreed.

This frightening possibility is by no means remote and the Federal Government should act immediately to prevent it.

How was that again?

Found in an old newspaper file:

ONE of the greatest tragedies in politics was that a man kept on holding a seat until he died or was defeated, said Mr. T. A. Hilley, M.L.A., yesterday, addressing members of the Queensland Women's Electoral League.

Mr. Hilley said that the average man or woman entering politics had a certain contribution to make.

It would normally be said that this contribution had been made after three or six years, and a wise party should always endeavour to review its members regularly. —COURIER-MAIL, JUNE 5, 1945, PAGE 3.

ENSEIGNER A LIRE, TELLE SERAIT LA SEULE ET LA VERITABLE FIN D'UN ENSEIGNEMENT BIEN ENTENDU; QUE LE LECTEUR SACHE, LIRE ET TOUT EST SAUVE.—Peguy.

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Letters to the Editors

WHO SAID THAT WORD...?

Only way to raise the standard is to contribute copy yourself

MISREPRESENTATION in art is only a typical example of the many little hypocrisies on which University pseudo intellectuals base their excuse for existence.

They attempt to justify their parasitic existence in the community on the grounds that they are furthering the arts (art for art's sake!) Rot!

Art for MY sake would be nearer the truth. It represents an easy way to live on the gullibility of the community.

The amount of genuine work contributed (in proportion to the vast masses professing to uphold the arts) is negligible.

Such work as is submitted to this publication is, in general, full of "I's and 'my opinion's" proceeding from sonorous and patently empty vessels; the air of authority with which they are delivered, and the bombastic style are ludicrous.

—"ARTISAN."

A Reply to Prospero

DEAR Sir.—In reply to the article by Prospero on the Q.L.P.-D.L.P. in Semper of 29th June, I wish to comment on the article as the Secretary of the University of Queensland—Queensland Labour Club.

The necessity of a two party system is agreed but when a

party has served its purpose it dies and must be replaced by another if the two party system is to survive. At this time, there must be three parties.

Apply this to our party system, the A.L.P. is embroiled in the plans of Communists and Unity tickets show the direction the A.L.P. is fast heading. In its policy, the A.L.P. has the word socialism. Dying, the A.L.P. must be replaced. The Q.L.P. emerges.

—ALAN MCKAY.

DEAR Sirs.—If "R.J.J.", who doesn't want outmoded lingo in Union referenda, saw fit to vote for the new method of changing the Union's Constitution, then his plea will be answered.

Under the new system referenda questions can be framed in a single question, leaving Union Council to decide on the legal lingo necessary to incorporate the decision of the electorate in the Constitution.

Come and vote next year and see the difference.

Yours faithfully,

—N.I.C.

IT'S (SNIFF), A TERRIBLY SAD, SAD STORY..

It was dark and quiet when I entered the General Purposes Hall.

I had gone there to get away from the noise and chatter of the Refectory and to be alone and think for a while. I walked among the piles of broken chairs, raising dust as I went.

I sneezed.

Once or twice I thought I heard a sound—a cough or, perhaps, a sob.

I stood and listened. I heard it again, very plainly this time. There was no mistaking it. Someone was crying.

I worked my way through the chairs towards the source of the sound, and finally in the darkest corner, a pathetic sight, I came upon Evangeline.

Ah, gentle reader, what a sorry sight was before my eyes! How my heart went out to this poor creature!

She had been crying for some time and her eyes were all red and swollen, and the dust had mixed with her tears leaving dirty trails down her cheeks.

Poor neglected Evangeline!

New body

With some financial assistance from the University of Queensland Union a delegation from Queensland has formed a National Veterinary Faculty Association in Sydney.

First Faculty Bureau Director is Yeerongillyite Stirling Hogarth-Scott.

The Perils of Evangeline



and said: "Miss Evangeline, is something the matter?"

Oh, oh, oh, she said.

Why are you so unhappy?

She spoke falteringly at first, but then gradually, gaining control of herself, her words came more freely. It's the beastly (sob) union (sob) fee rise (sob, sob). It's all I can do to raise enough money for the university fees and this extra two pounds ten is more than I can stand.

THAT'S the unfortunate thing about a democracy. The unfortunate few must suffer in order that the majority may gain.

Oh, I know all that, but it seems so unfair, so impersonal, I feel like a small cog in a big machine. Ah, it is cruel, cruel.

BUT two pounds ten, it is not a large sum, surely?

To you, perhaps, it does not seem a large amount but to me it might as well be a million pounds for all the chance I have of obtaining it. There is no way I could make my miserable pittance extend to an extra £2/10/-.

...AND THEN, THE SUN WAS SHINING, BIRDS SINGING

YOU see—I had meant to keep this a secret, but there is no point in it any more—you see, my background is a mystery to me.

I do not know my parents—I was brought up by a kind-hearted old lady who took me into her home at a tender age.

Just before I was to leave school, she died, and I was left without a friend in the world.

But she did leave me some money and with that I determined to see myself through the University, and become a living testimony to that fine old lady's generosity.

By scrimping and saving I have managed to struggle this far but now, with this fee rise, I cannot go on. My spirit is broken. (Here she began to weep afresh).

I could think of nothing to say to this touching, moving

speech, but merely remain silent and blink back the tears which started to my eyes.

Then, with the blinding force of a flash of lightning, I was struck with an idea that could be the solution of her problems. So remarkable was this inspiration—it seemed almost heaven-sent—that I could only whisper: "You could sell your virtue!"

At once was her countenance illuminated as with a divine radiance, the tears ceased to flow, her brow cleared, and she smiled—Why the hell didn't I think of it before?

* * * Outside the sun was shining, the birds singing.

THOUGHTS ON THE PUBLIC SERVICE

The job I loathe—its each and every part.
Still more I loathe the dreary petty strife
That makes me live at six removes from life.
It stinks—and I am ready to depart.
—ARISTIDES Q. FEATHERSTONE.

Harm to Inquiry?

A.U.P. News.

THE meeting arranged by "On Dit," the Adelaide University student newspaper, on the Stuart case was ultimately cancelled in the last week of second term.

Father Thomas Dixon and Dr. A. C. Castles were going to speak on the case and answer any questions.

All the major Australian daily newspapers were interested in the meeting. The "On Dit" office was plagued with inquiries throughout the morning of the meeting.

Several telephone calls were received from persons closely connected with the case requesting the Editor of "On Dit," Mr. R. H. Corbet, to cancel the meeting since they felt it would adversely affect the Royal Commission looking into several aspects of the case.

Pressure

Following considerable pressure from numerous quarters, Mr. Corbet finally cancelled the meeting just 15 minutes before it was due to begin.

"On Dit" was rather concerned that the public had been led to believe that the furore over the Stuart Case was another effort on the part of the Howard Reform League to have capital punishment abolished in South Australia.

sary to incorporate the decision of the electorate in the Constitution.

Come and vote next year and see the difference.

Yours faithfully,

—N.I.C.

Narrow win over Adelaide polish

CONTINUED FROM PAGE 1

THIS left us, very surprisingly, in the final against the powerful and experienced Adelaide team.

Before a most responsive crowd of about 300 people in the new Union Hall we gained a very narrow win, as witnessed by the fact that the two adjudicators who favoured us saw fit to do so by only three and four marks respectively.

The subject "Freedom and Security Are Incompatible" provided an interesting and contentious argument on each side.

Precise fluency and

incisive wit

Queensland, on the negative side, were helped by a great deal of luck, the clear and precise fluency of Pete Gillies and the intelligent and incisive wit of Daryl Douglas in stemming the flow of the superior polish of the home team.

We owe a vote of thanks to Adelaide for the splendid way in which they lived up to their reputation for first-class hospitality.

We may need a

National body

A vote of thanks is due also to Mr. Finucan, our Patron, for a useful material gift and also to Mr. Howard and Mr. Cooke for the time they all spent in selecting the team.

This seems an opportune place to mention that having received this unexpected

windfall, we will probably be debarred from future competitions by the union's secession from N.U.A.U.S.

Events such as the debating festival show us how much of a peninsular Queensland is when it comes to keeping up with the times, and we can see no advantage in making ourselves an island and thus denying future undergrads the chance to benefit as we have done.

Not only this, but it would be well to consider that we, like Tasmania to-day, may one day need to look to the national body for some kind of protection.

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SEMPER FLOREAT Editorial

Poor, dear, dead Rowena

[CONTD. FROM THE LAST TIME]

THE EDITORIAL SO FAR: Umbopo, fearless educated nigger, sits frozen on a frozen pond beside which reclines the elephant that has just devoured his cruel beloved . . . [Now read on] . . .

REVOLTING as it was per se, its quasi-contented grin was all the more annoying for indexing its unmistakable pleasure at having recently eaten Rowena Crabchild, my erstwhile beloved.

This rude event came as a shock to me in a number of ways, associated and yet somehow distinct.

Firstly, it suddenly occurred to me that she who had so lately refused me had already gone where refusals were pointless; secondly, there was the sheer physical rapidity of the thing; aloft in the fondling trunk one minute and whisked inside the next.

But thirdly and most brutally, a shock supported and richly overtone by reflection: That elephants, whom I had thought adamantly vegetarian, could on occasion enjoy the odd human being . . .

. . . I knew the beast was waiting for me. Once off that elephant-resistant surface and I would meet my beloved in a jiffy.

★ ☆ ★ ☆ ★ ☆

SO, cunningly, I sat and sat and sat, etc. Then after some hours, the elephant felt again the pangs of insatiable peckishness and, with one wistful glance at my shiny, black, protuberant curves, made off for the herbaceous borders.

So after the long wait I was able to sneak away.

But I could never have endured, I can tell you, without my trusty dog-eared copy of Semper. . .

Ah, yes, sons and daughters, it is from such small acknowledgments as this that we draw those monstrous resources of egotism that keep us going.

THE END.

Did they satirize their own play?

OF the plays remaining, Western Australia with "Ghosts", Tasmania with "All My Sons", and Queensland with "Look Back in Anger", were more successful than either New England with "Love on the Downbeat", or New South Wales with Edward Percy's "Shop on Sly Corner."

These last plays failed mainly because of the quality of the play itself, though both had a certain amount of interest, and both were saved by an excellent leading man.

New England's John Herlithy, who played Earl Nolan in Davison's unbalanced play, was outstandingly good, and

was in my opinion the most promising actor at Festival.

He had a real understanding of the character, and a certain detachment from the script succeeded where plugging lines for everything they were worth was obviously a failure.

NEW ENGLAND

The most blatant fault of the play lay, I feel, in its production. For the first two acts the producers seemed to be playing every line as satire.

What was being satirized was not very obvious — some Angry Young Man's pre-occupation with sex and grog seemed most likely — but anyway, we all laughed.

Then in the third act the actors attempted to play it quite straight, and we saw that what the producers had been satirizing was their own play.

Preoccupied with sex

This just cannot be done. This play either needs the third act re-written, or an attempt to play the whole thing quite seriously, as Herlithy apparently did.

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Drama monopoly for play-conscious universities

● SEMPER in this issue has devoted large sections to Inter-Varsity Drama Festival reviews, in line with the usual practice of other Australian University newspapers. Each play has been reviewed in detail, either on this page, or pages five or six. Crazy Jane wrote all.

"Hold festival where needed"

BY CRAZY JANE

FOR the first time ever the Intervarsity drama festival was held in Brisbane, in August.

In view of this limitation the most that could be expected from a festival would be the presence of those few known to be genuinely interested in the various aspects of drama throughout Australian Universities plus surely, the presence of the average intelligent student interested in the work of other universities in all fields.

This apparently was too much to expect from provincial Brisbane. The best house by far — as was to be expected — was for its own play — followed by New England's and then Sydney's.

Seminars on the plays were poorly attended on the whole, and all the work involved in handling the Festival was left to the very limited few — hardly a dozen.

Although a few benefited from seeing the plays it was



ARTHUR MILLER

generally felt that the experiment had not been a great success, and that more could be gained by holding future festivals at universities whose interest in drama justified it, even if this meant repeatedly

holding it at the same few universities.

At least the smaller universities would benefit from playing in a really good theatre to an intelligent and critical audience, and this apparently is more likely to revive interest in a small society than importing more polished productions from other universities to show the locals — who don't turn up.

Melbourne of most interest

FOR those who did attend, the Festival was definitely most valuable.

Every production had something of value to offer for the plays had an interesting variety and reached a fairly high artistic standard.

Though there was no adjudication, in my opinion the

most interesting productions were by Melbourne, Adelaide and Sydney — in that order — although any comparison is really impossible because of the great variety in the type of play chosen.

More looks
at Festival
plays on
pages 5 & 6



JOHN OSBORNE

POLISHED PRODUCTION A HIT

MELBOURNE did Mollnar's "The Play's the Thing," the only comedy of festival.

Its success depended entirely on its slick production and acting and I consider it showed Brisbane a polish and control beyond the reach of any local Little Theatre group.

Impromptu butler good

The completely unreal sophisticated atmosphere that producer David Collins obtained through perfection by voice and movement was so

convincing that when the producer was forced at the last minute to take the part of the butler, in a few minutes the audience was quite convinced that in this caste a really considerate butler always carries a script — particularly as the whole play was a satire on playwrighting and playwrighters.

Paul Edey, as the playwright Sandor Tural, was magnificent and gave by far the most technically brilliant performance at festival, although Robin Hardiman and Bette Guenzl also handled their parts excellently though without seeming as much at home in manners comedy.

enough in the play to destroy its elegance and poise, and various minor production points accounted for its sparkle — such as the beautiful touch of those three wise monkeys, and the deliberate playing of lines to a university audience such as the comment on theatre critics.

Nevertheless one was left with the niggling thought. "Beautifully done, but was it worth doing?"

MELBOURNE

The only character who must infuse some sense of reality into his role is the young musician, Albert Adam, played by Leonard Feld.

I do feel that it was the fault of the author rather than the actor that he didn't completely succeed in doing this.

"Well done, but was it worth it?"

Yet in this atmosphere these values are rather ludicrous, and the only point made in the play is that deceiving Adam is all for the best as it keeps him happy and allows him to write music which benefits everyone else.

Thus Adam must not be allowed to gain the affection of the audience or moral criteria enter the play — fatal to the amoral manners comedy — yet the affection both Sandor and the primo donna hold for him must be credible. Yet nothing really jarred

Choice could have been worthier...

THE main fault with New South Wales's production was that it went too slowly in the first act, which killed the suspense for the rest of the play. This was partly caused, I believe, by an unfamiliar set.

The leading actor, Bill Leatherdale, held the interest of the audience throughout the play, and the brief appearance of NEW SOUTH WALES

Robert Bolton as the detective at the end of the play, introduced some life so that the actors must be blamed as much as the set for the slowness of the play.

However, Lillian Baxter handled the comic part of the old housekeeper quite adequately, and Wal Bachelor and Naomi Stirling were competent.

VARSITY CLUB POSSIBLE

UNION president-elect, Nick Clark, said yesterday that it is hoped a University Club will be formed this year.

No wreath, thanks

SHOWN W. J. Sparkes's attack on his article on War, Ian Walton reddened, distended, hissed and finally burst.

We are scraping up the parts pursuant to giving the poor lad the biggest funeral he's ever had.

He said he and the Hon. Sec.-elect, John Carlisle, would be starting discussions with the Men's Graduates' Association during the coming vacation.

Union members over 21 could provide the larger portion of the club's required membership.

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More Centenary Verse

A FURTHER example of our Centenary spirit in fostering local poetic talent. The collected verse will be printed eventually by an Irish Nationalist press under the title, "We'll Stand Out in the Cold, and Freeze, For the Darling of the Antipodes."

FLORA

Modest little Cooktown
Orchid
No-one at your face has
squawked.

FAUNA

You'd better warn her
Before you Fauna.

MORALITY

Stay away from bright green hose,
And blondes in pink silk under-clothes.
Wait till the parade has gone
Before your belch drowns out the throng,
Or before you rumple her new dress—
Make her look a fit for a Princess.

PROSPERO

Slogans and the pluralist fetish . . .

"THE Cross must fall if Germany is to live."

That was one of the many slogans of Nazism.

It is, in fact, typical of all the others, for it expresses exactly the totalitarian spirit. The state was a great monolithic entity, synonymous with the Party. No activity or organisation could be tolerated unless it was subordinate to the Party.

Thus religious with a loyalty to something transcending the State, minority groups with their own sub-cultures, dissident political parties and non-Nazi groups of all kinds were to be ruthlessly crushed, or, if that were not possible, rendered impotent. Uniformity was the greatest virtue; independence the worst of all sins.

"Society rather than State"

If the word "freedom" was used, it could have no other meaning than simply "being a good Nazi"—surrendering oneself completely to the State.

In Australia, things are different. Ours is a pluralist society. The accent is on "society" rather than "State." The State is neutral: Society consists of many groups with differing ideas and aspirations.

There is no established church, no established party. People are free to believe what they like and to combine with others who agree with them. In our country, we do not make a fetish of absolute unity.

Belief in toleration

No opinion is established except the belief in the value of toleration and pluralism. Even this is not established too forcibly, for although we willingly move against criminals whose acts are clearly against the common good, we are very unwilling to restrict groups and organisations whose evident aim is the destruction of our pluralist community.

At least, I hope we don't. Of course, I may be wrong about this. Perhaps these gentlemen are the prophets of a new democracy in which minorities will be "forced to be free" by being denied the right to exist.

State aid for church schools?

Most of us feel that it is better to allow these groups to function within the pluralist framework, rather than run into the danger of using totalitarian methods to suppress them.

Believing that all this was at least the implicit belief of all Australians, I therefore find it utterly disgusting that one of the main arguments used against granting aid to church schools is that these schools "produce divisions in the community rather than unity." Surely we need have no fear of divisions in the community. It is only in countries like Russia or Spain that divisions are considered wrong in themselves.

JAZZ MR. MILES DAVIS . . .



. . . A SUBTLE COME-BACK

BY BRUCE WILSON

IN 1949 a young negro trumpeter formed a nine-piece group which made a few records for Capitol . . . and made jazz history.

In the group, which varied slightly from session to session, were such men-of-the-future as Gerry Mulligan, Chico Hamilton, John Lewis, Larry Bunker and Pete Candoli.

Since then, the same young trumpeter, no longer young, has come a long way.

In fact, U.S. polls show Miles Davis as the most popular jazz trumpeter in the world.

Davis's career has been a series of ups and downs. After he pressed the 1949 sides, which were the birth of cool jazz as distinct from bop, Davis became as widely known as the "revolution at Min-

tons" which had brought on the bop era.

Around 1953, Davis fell into the shadows, drowned by the formation of groups by men who had been in his 1949 group—Gerry Mulligan's quartet, the Modern Jazz Quartet, and so on.

His style, although vastly different from that of, say, Dizzy Gillespie, fell out of fashion a little.

However, about two years ago, Davis came back with a flourish . . . and has never looked back.

Perhaps the jazz public was a little tired of listening to so many trumpeters playing like Shorty Rogers; perhaps Davis subtly changed his style . . . who knows.

But what it amounts to is a big name for Miles Davis.

His style is a little like John Lewis on piano. It is penury, with no wasted notes. It rambles, and probes, and stops for up to four or five bars.

Its tone is clearly-muted, if that makes sense. Mostly, it gives an air of thoughtful laziness.

The last year has seen an influx of Davis recordings. The latest one I've heard is "Milestones," featuring his small group . . . and it's a wow.

I RECENTLY had a look at the entertainment offering on the Gold Coast . . .

and brother, what a dead loss it is.

At one coffee lounge on Sunday night, some fair to middling jazz is played. Chet Clark, at a hotel, is still polished. But the rest is pretty punk.

An odd guitar player named Tico Morell has a show at a cabaret which looks for all the world like a Hollywood premiere.

Different coloured lights flash on and off, small spot-lights weave to and fro, and a girl with the highly unlikely name of Dolores de Cruz dances on a pedestal, with a battery of light switches at her toe-tips.

I THOUGHT that she had have had nothing on, but the light was bad.

All this is very exotic, but it would take more than this to over-ride the fact that Morell

plays in a different key from the rest of the band, and his chording is thus not very effective; that the myriads of bongo-conga-drums are playing different beats; and that Miss de Cruz is NOT Australia's answer to Lena Horne.

Sandro Merlini is still making a game showing at another hotel, and still is not very listenable.

The pity is that he drowns out his wife, playing under the name of Clare Wright, who, at times, is not such a bad pianist.

But the greatest pity is that none of the players at the Sunday night sessions on the Coast will arrange numbers. They would really be worth hearing if they did.

Time Magazine recently ran a reasonably good (for Time magazine anyway) article on pianist Ahmad Jamal, under the very apt heading, "Syncopated silence."

Jamal is one of the most unusual pianists I've heard, but is surprisingly little-known here.

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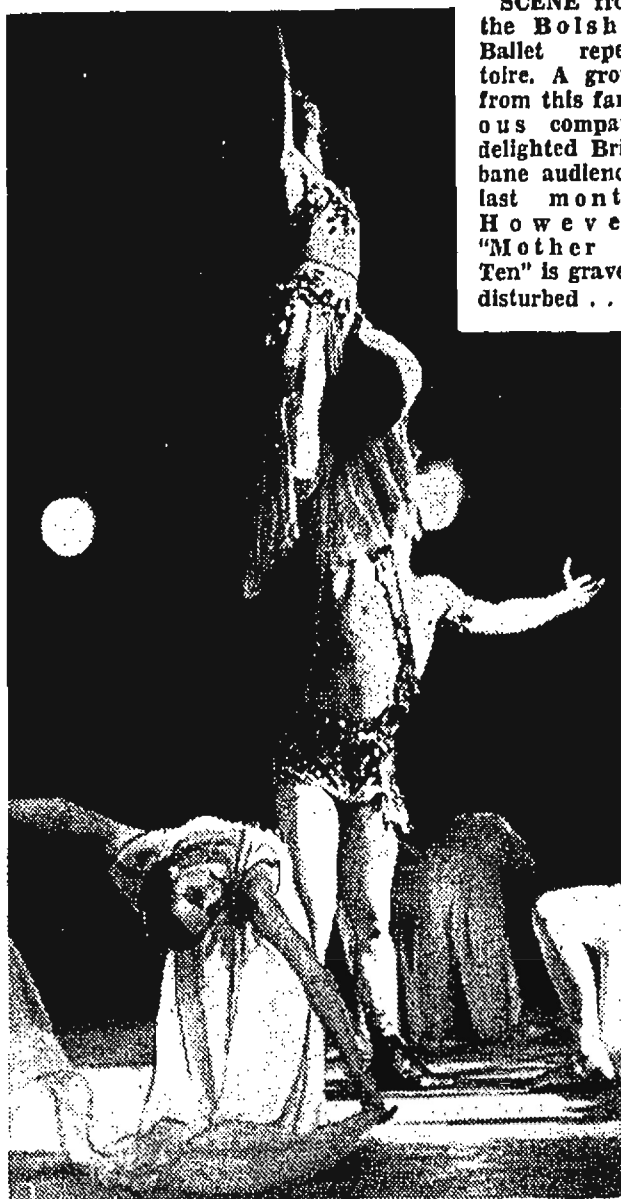
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A. McLEOD

107 ELIZABETH STREET, BRISBANE and Rockhampton

SCENE from the Bolshoi Ballet repertoire. A group from this famous company delighted Brisbane audiences last month. However, "Mother of Ten" is gravely disturbed . . .



Outraged Mother Deplores Sex

BY A MOTHER OF TEN

IT was indeed a sorry night for me when I took my innocent unspoiled daughters to the Bolshoi Ballet Ensemble.

While we were lost in awe and admiration at the technical perfection of the dancers, I could not help deploring that such excellence should be applied to subjects of questionable moral application.

As 'Medical Mother' had complained that very morning, in her column in the 'Courier-Mail,' everything in modern life is geared to the gratification of sex, and the temptation of our daughters from the paths of virtue.

PERHAPS we are not surprised to find this policy in comics and movies, but when we are alleged to be seeing a specimen programme by carefully-chosen dancers from the world's most famous stronghold of the Balletic Art, we expect something more than an unbridled sex-spectacle.

We saw sex—frustrated, licentious, rampant, terrifying, jealous, murderous, salacious, coquettish, tempting and disturbing, in the course of this programme.

THE only saving grace was in one of the later items, 'Melody,' when Nina Fedorova's syrupy performance was sweet to the point of satire.

(However, I suspect this was accidental rather than purposeful).

I have come to the conclusion that all I've heard about Russia's attitude towards free love, amorality

and atheism must be true.

IN addition to this amoral aspect of the performance, there was a vastly sublimated suggestion of the hysteria of the bodgie-cult dance-form, in one 'Mountain Dance,' complete with rhythm-crazed drum accompaniment; a scene of fantastic abandon which drove the naive Brisbane audience quite silly.

SUCH things can be seen already too often in the city; surely we don't have to accept more of them from abroad, under the guise of Art!

One would have thought that some recognition of the momentous occasion upon which they visited our wonderful State, at the very beginning of the climax to our Centenary, to say nothing of Exhibition Week, would have been in good taste.

EVEN Gilbert and Sullivan Operas make themselves topical on every possible occasion—but did we see one tiny Centenary Ballet offering?

One simple pas-de-deux arranged to 'The Sunshine State' or 'The Alexandra Waltz'?

And did we see one pineapple? No! Yet Bacchus had festoons of almost every other kind of fruit (bar watermelons) dangling precariously across his rather fat middle regions.

Sir, as the mother of one budding flower in your fine University, I call upon you to spare no effort to combat this insidious sexual serpent threatening the pride of our youthful womanhood.

Native work

The Anthropological Museum, which contains many valuable and interesting specimens of original work done by native peoples of Australia and the Islands of the Pacific, will be open for inspection each Wednesday afternoon during third term from 2 p.m. to 5 p.m.

Mainly Music



University has recorder group in microgroove

BY JOHN ATHERTON YOUNG

THE Gramophone Society has just purchased the 1959 supply of records — this year's budget was extremely small and only five records have been purchased.

The selection includes Mahle's 4th Symphony, performed by the Philharmonic Symphony Orchestra of New York under the baton of Bruno Walter (Columbia).

This is undoubtedly a fine performance, but it is an early recording and the sustained notes of the third movement (Ruhevoll) come out rather poorly.

Another interesting record in the new collection is that of Claudia Carbi (mezzo soprano) singing 12th and 13th century troubadour songs and hymns of praise, with Raffaello Monterosso accompanying on the harpsichord. — (Philips M.T.M.).

Harpsichord criticised

This performance is very impressive and the cover notes contain a mine of information. I would criticize, however, the choice of a harpsichord as the accompanying instrument.

It is true that Monterosso uses lute stops most of the time, but why not use a real lute?

There is no shortage of good lute players in Europe. Other composers represented in this year's selection are Schonberg, Debussy and Benjamin Britten.

One of the most refreshing discs I have played for some time came my way a few weeks ago. It was a recording of some concerti and sonatas of Vivaldi for flute, oboe, violin, bassoon and harpsichord.

Problem in new release

The performance was by La Boite, a museque with realizations by R. Veyron-Lacroix on a Pleyel harpsichord (Argo).

The musical content of these works varied from inspired to dull, but the interpretations were excellent. Especially praiseworthy was the bassoon playing of P. Hongne.

The new H.M.V. release of Schubert's "Winterreise", sung by Dietrich Fischer-Dieskau with Gerald Moore on piano, poses a serious problem. Hans Hotter has already recorded these lieder, also accompanied by Gerald Moore.

They're perfect artistically

The problem — both records are artistically perfect and I defy anyone to choose between them.

Both versions occupy the same number of records and the cost is the same, so the final choice must depend on which singer one prefers.

At the moment I prefer the Fischer-Dieskau version, but I may change my opinion.

Incidentally the photograph of Fischer-Dieskau

on the front cover must be about 10 years old—he cannot be as young as the picture suggests.

The University of Queensland Recorder Group Quartet has just made a 10" microgroove record under the name of the Musica Esoterica.

To go to the Gramsoc. Lib.

A copy of this will shortly be placed in the Gramophone Society Library—while by no means perfect this record serves to show just how much the standard of this Recorder group has improved in the three years they have been operating.

The record contains works by Lohliet, Handel, Morley, Purcell and Fischer—the group was directed by Bruce Knox, late of the History Department, who played Descant 2f tenor. H. H. R. Love played Descant 1, J. A. Young played treble, and J. C. Green played bass. All recorders were of Satin Wood, by Dolmetch.

"Ghosts" influence the actions of the living

"GHOSTS," "All My Sons" and "Look Back in Anger" all depend a great deal on character realization for their effectiveness—"Ghosts" most of all as most of Act II is just dialogue between Parson Manders and Mrs. Alving slowly revealing the past.

In fact, most of the play has a static atmosphere in which the ghosts of the past frustrate or influence the actions of those living.

IN the final act, however, the atmosphere becomes dynamically tense as every character reaches that eternal moment which is to determine the rest of his or her life.

This atmosphere was convincingly achieved by Producer Philip Parsons and the final curtain was most powerful.

Influencing the decision of all the other characters is Mrs. Alving who, by her adherence to what the parson calls her duty and her knowledge of right and wrong, but what she knows is really cowardice, influences the lives of her son and her maid and to some extent the priests.

THIS difficult part was played well by June Pollard, who lacked however some of the strength necessary to a woman who has been able to conceal for so long the truth about her husband and in revealing it can make or break lives.

However she and Ron Downie, as Manders, managed

HOST COMPANY: A MIXTURE

BY CRAZY JANE

QUEENSLAND'S interpretation of "Look Back in Anger" met with many and varied criticisms.

It again is a play which revolves around one central character — in this case Jimmy, the misfit in society, and it depends on whether you are on the side of Jimmy or society as to whether it is acceptable or not.

As Osborne himself was obviously on the side of Jimmy when he wrote the play, I do not feel that it is necessary to accept this man for what he is before an understanding of the meaning of the play can be gained.

JIMMY is not just rebelling against the upper classes, but against anyone who refuses to admit genuine emotion into their lives, and who lives by well-indoctrinated clichés, such as "good taste" and even "right" and "wrong" as set up by society, or even the church.

As symbol for all he hates he abuses his wife, Alison, and their only common meeting-place is in a world quite divorced from everyday life—the world of "squirrels and bears".

ALISON cannot reject everything she has learnt simply by Jimmy's preaching, nor can she entirely inhabit her squirrel world—it is only through suffering and by seeing then the futility of her standards of conduct that she can return to Jimmy.

For then she is equally alone—the individual against group dictatorship — and together they can rid themselves of "bears and squirrels" and start afresh in the world of reality.

VAL Schaeffer and Donagh McDonagh produced this play competently and brought out its humour and pathos

effectively. But movement did not always fit in with dialogue, particularly with Jimmy, who tended to wander aimlessly in scenes where indecision was not the point being made.

A particularly bad example of this was the scene with Helena preceding their embrace which could have been played effectively by movement to and from Helena, paralleling the attraction and hate Jimmy is feeling for her at the time.

UNFORTUNATELY Daryl Douglas just strode aimlessly backwards and forwards until the audience was even more irritated at Jimmy than Helena was, and the embracing scene was therefore quite unprepared for and

QUEENSLAND

came as a surprise rather than an emotional climax.

Daryl Douglas played a most unconventional hero and irritated the actors in the audience immensely.

He was technically atrocious—his movements were indecisive, his gestures were bad and he was obviously conscious of the audience.

But he had life and he knew his character. The jokes that aren't funny when the play is read became funny. He was by far the most sympathetic character in the play, and he conveyed both Jimmy's rebellion and his knowledge of the futility of rebellion.

HE also handled the irony of the situation that highlights this futility — the repetition of the girl at the ironing-board, which could have gone on forever had not Alison discovered herself, the repetition of the tale of watching someone dying, which likewise could have been repeated without effect forever, even though it is pathetic and a genuine expression of emotion every time it is told, and the whole monotonous routine which makes up everyday life.

Alison was sweet and rather pathetic right from the start, which in my opinion was rather unfortunate. I feel she should be more self-controlled and aristocratic at the beginning of the play and that the pathos should be less obvious.

Helena as played by Lisbeth

Adelaide floats ban

FLOATS satirizing Capital Punishment and the Stuart Case were banned from the University of Adelaide 1959 Procession through the streets of Adelaide.

One of the floats, "What price capital punishment," depicted three gallows. On one was a man hanging, which was sub-titled "Evans". Under another was a fellow with the noose swinging above his head which was sub-titled "McDermott", while under the third was another fellow, an aboriginal, standing on a chair with a hangman standing beside him ready to push him off.

This last gallows was sub-titled "?",

CONTD. FROM PAGE THREE

SEMPER FLOREAT

• THIS section, the mysterious and long awaited missing middle portion, has been included in 3000 eight-page Sempers printed as a second edition of the University Royal Visit issue.

Tranowski, was a technically perfect cliché. This was the villainess deliberately planning Alison's removal and the speech revealing that Helena is a genuinely moral prig was quite unconvincing.

This Helena left because she knew she had lost Jimmy, and not because she was convinced he morally belonged to Alison. Helena is, I feel, far more human than this interpretation allowed her to be, and much softer.

Ian Oliver's Cliff was perfect in looks, movement and attitude, but he sounded quite wrong. Accent doesn't really matter in this play, but modulation and intonation must.

Rex Cramphorn's brief appearance as Colonel Redfern, Alison's father, was a gem.

The set for the play was excellent and suggested perfectly, but without unnecessary squalor, Jimmy and Alison's dingy flat. The noise of the trumpet off-stage was much too loud and drowned some of the speeches of the women at one stage. Otherwise the general effect was of a careful and intelligent production which — even though the Elizabethan Trust may have done better — offered a play which, for a Brisbane audience, was a rather shocking challenge, but well worth doing.

Production was play's most valuable asset

THERE is little doubt that Adelaide's "The Member of the Wedding" by Carson McCullers was worth doing.

The play is obviously a vehicle for Frankie yet goes beyond the problem of the adolescent to that of all people who don't fit into society's groups — those who can't say "we" and who aren't "members."

These misfits are represented in the play by Berenice Sadie Brown, the negress, who can never really belong again since the death of Ludie, the only man she ever loved; John Henry, who is a slow

don't know if it will last or not, but she is moving into a future where the possibility of becoming a member is most real — John Henry is dead, and Berenice is therefore alone, and her only hope for the future lies in making the best of what she has (the novel says she will marry T.T.), or else in attempting to regain something of the past.

The production brought out this isolation particularly well.

ADELAIDE

erated child, unable to belong to the group of normal children; and Frankie, who doesn't belong with her family or friends and therefore seeks to join her brother and his fiancée and become a "member of the wedding."

The mental separateness from those who do belong is symbolised in their physical difference — Sadie's glass eye, John Henry's glasses and large knobby knees, and the weird fancy costumes he wears, and Frankie's height and carelessness of appearance.

The three come together only temporarily and because of their differences — their affinity with the freaks in the circus is implied.

The isolated and the misfit...

At first the main emphasis of the play is placed on Frankie's isolation, but by the end of the play it is Berenice who is the misfit, the unloved.

Frankie, at the moment, has joined a group — we

Berenice, played by Margaret McLoughlin,

effectively took over the last scene from Frankie and the final curtain closed slowly on her alone on the bare stage slowly rocking backwards and forwards in the rocking-chair, knowing that Frankie has outgrown any need for her, and holding in her arms the only remnant of that last summer — John Henry's doll.

Some actors lacked sympathy

The rest of the play was produced by Jean Marshall with a similar understanding.

Royal Adams as played by Greg Branson was too nondescript to be credible as the successful businessman he is, but succeeded in showing his obliviousness to Frankie's existence and growth which is his most important function in the play.

Barry Warren as Honey and Jenny Binks, in her very small part of Mrs. West were, I feel, the best of the minor characters.

CONTINUED FROM PAGE FIVE — INTEREST IN PLAY OF IDEALS

"Dead Men Walking," a new Australian verse play by Robert Hughes seemed to me an extremely interesting failure.

It fails because it doesn't knit together conclusively.

The general theme is a re-statement of the problem of the individual man as opposed to a totalitarian government, a theme very common to modern literature.

But this broad theme is never explicitly symbolised in the play—the Academy obviously represents a totalitarian government in opposition to the society, which seems to represent individual thought.

Yet the names and parts of the dialogue imply that the Society is natural man and the Academy is educated man opposing natural instincts.

According to Hughes' directions (which unfortunately the producer was unable to carry out entirely) the set is to be entirely white.

The Dictator—the man torn between the Academy which for him represents Power without meaning, and this desire to know Truth is to be dressed completely in white.

The Man, agent of the Academy, is dressed totally in black (unfortunately in this production in a priest's coat, resulting in unjustified accusations about Jesuits).

Christopher Kovacs, who represents the Society and gives his life to help save

the Dictator, wears a very light grey almost verging on white.

RELIGIOUS symbolism also abounds throughout the play.

The Dictator is put on a cross by the Academy in an attempt to force him to conform to their way of thought and his guards play dice while he hangs there.

He does promise to conform and is released, returning to his room as Dictator on the third day.

SYDNEY

But he is unable to remain obedient to the Academy and after a visit by a member of the Society where the judge becomes the one on trial—he smashes the eye, symbol of the Academy and of his outward self—"Hypocrite lecteur mon semblable mon frere."

The double irony of the title becomes obvious; those who are dead have some sort of spiritual existence because they have searched for and sometimes found the Truth, while those living are really dead, because they are unthinking parts of a system.

THE play is brilliantly written—so much so that the lack of a complete resolution of symbols is not at all obvious until the very end of the play, and for a play of ideas it is an achievement in itself that interest never fails.

Technically, Hughes seems to have nothing to learn except to rely on himself rather than on props such as T. S. Eliot, the Orwell eye and loud-speaker, and the veiled allusions thrown to placate those with intellectual pretensions in the audience.

throughout we felt she lacked the love she must have for her husband.

George's brother was played by Ian Thurstans sympathetically, but without the necessary anger for the more emotional scenes.

SEMPER FLOREAT Classifieds

SELLERS WANTED:—To stimulate Air Force Commemoration Week, 13-20 September, the Air Force As-

"Plum Blossom" nothing on this...

Below, we reprint a blatant example of Communist propaganda typical of that found in a Peking-produced glossy magazine, which is circulating freely in Australia.

City aldermen became disturbed over the "Plum Blossom" book found in Wynnum Library—yet this magazine, the cover and layout of which would attract impressionable children, is far more dangerous.

Although the propaganda in this excerpt is clear, far

more subtle suggestion has been used elsewhere in the same issue.

The illustration below was also part of the article, showing how commune members "were rejoicing over their new-found fortune at the hands of the fatherly Communist Party."



JOUTZEHAN was greatly satisfied with the new life that came with the birth of the Uighur Tungfeng People's Commune. The community dining room, which released her from the wearisome kitchen duties, was among the things that pleased her most.

But curious enough, talking of the dining room, there was something that kept troubling her mind.

Joutzehan was making arrangements for the marriage of her sister-in-law, Panihan. According to the customs of the Uighur nationality, at a wedding party the guests must be entertained with chuafan, a traditional dish of the Uighurs.

But since everybody now had their meals at the community dining room, Joutzehan was not quite sure whether everything could be done the way it used to be and above all, whether the indispensable chuafan could be properly prepared.

The communal kitchen had prepared a special feast for the occasion. What attracted the greatest attention was to be sure, the appetizing chuafan.

Everyone was loud in his praises of the good service of the commune. Joutzehan had to admit that the food was far better than she had expected.

Among the visitors was a greybeard, Kurpansha. Well over seventy, he was much respected by the villagers.

But Old Kurpansha grew very serious when he told of his own experience at the time of his marriage.

That was more than forty years back, when life was so miserable that he could hardly keep his spirits up even at his wedding.

Still less could he afford to treat his relatives and friends to chuafan. "Things are really different nowadays," he said with a smile.

"WITH the People's Government looking after us like a mother, there's no problem we can't solve. Look at this wedding here, it would have been impossible in my day!"

Towards the end of the dinner, the bridegroom rose to say a few words of thanks.

His simple words sprang from the very depth of his heart as he expressed his gratitude to the people's commune and the Chinese Communist Party and Chairman Mao Tse-tung.

AFTER that, the guests were invited to dance. Old Kurpansha was swaying and swinging to the rhythm of music, when someone nearby suggested he compose a song. Kurpansha gladly complied, and then and there his song was set to music.

The dancing went on with renewed vigour as everybody joined in the chorus: "Let's Sing the Joys of Our New Life."

GAGGLES

CLARK-KENT?

☆ ☆ ☆

1st Seagull: "Who won the boat race Harvard or Yale?"

2nd Seagull: "Yale won by a nose."

1st Seagull: "And to think, I put everything I had on Harvard."

☆ ☆ ☆

THOUGHT FOR TO-DAY:

"Hyde Park is little better than a bedroom" (Dr. Billy Graham)... Ah, this craze for outdoor loving

☆ ☆ ☆

"YOUNG man in the back of the room," said the professor, "what was the date of the signing of the Declaration of Independence?"

"Dunno."

"Who was Tom Paine?" asked the prof.

"Dunno."

"Well, well," said the prof. "I assigned these questions last Thursday. What were you doing last night?"

"Drinking beer with some of the boys."

"You mean," demanded the teacher, "to stand there and tell me that? How do you expect to pass this term?"

"I dunno, Bud. I just come to fix the steam pipes."

☆ ☆ ☆

"Shall I boil the missionary?" asked the cannibal cook.

"Boil him?" cried the chief. "Are you crazy? That's a friar!"

☆ ☆ ☆

A DRUNK asked a hotel waiter to direct him to the toilet.

Staggering, the drunk followed the waiter's directions, and yanked open a door at the end of a passageway.

He fell seven stories down the elevator shaft.

The dazed drunk picked himself up, peered up at horrified faces on the seventh floor, and screamed with a pleading howl—"don't flush, DON'T FLUSH."

☆ ☆ ☆

WE have been advised that from our list of articles placed in the Union time-box, we omitted One Senator.

☆ ☆ ☆

HEARD on a Brisbane radio station, a stuck cookery commercial: "Hello Jill, what's that you're cooking? It's smelling—it's smelling—it's smelling—it's smelling—great."

☆ ☆ ☆

ONCE upon a time there was a boy penguin and a girl penguin who met at the Equator. After a brief but charming interlude, the boy penguin went north to the North Pole; the girl penguin went south to the South Pole.

Later on, a telegram arrived at the North Pole, stating simply: "Come quick—I am with Byrd."

☆ ☆ ☆

M.H.R. speaking in a radio Parliamentary debate: "... and I say this without reflection ..."

"Old Nick Co." played a Festival "also ran"

TASMANIA's "All My Sons" was not as well produced as "Ghosts" but most of the actors managed to convey an understanding and feeling for their roles.

Joe Keller, played by Geoff. Burke, is the centre of this play, and it is by the discovery of his guilt that the lives of other characters are changed, particularly that of his son.

However, Miller is by no means as great an artist as Ibsen and the play has, I feel, little more than entertainment value though pretending to more than this.

TASMANIA

Miller attempts to go beyond the businessman to the question of the necessity for all men to live by their "star" of honesty, and asks if this is possible in the modern world.

Connected with this he says that we must show love beyond the family group—that all men are brothers—or in terms of the play—"they were all my sons."

However, he makes his theme so blatantly that it becomes to me little more than an intellectual gloss and has no emotional impact on the audience.

Learn issues

One learns rather than feels the issues at stake. Thematically, Joe and his

son are diametrically opposite—Joe symbolises failure to live by these standards and Miller shows that dishonesty and reliance on only the family lead to ruin, whereas Chris is a success because he can see clearly and live correctly.

These characters were played competently, though Joe covered a certain unsureness of the character by unnecessary grimaces and gestures. Chris, the son, an easier and more sympathetic role, was played extremely well by Brian King, who conveyed the necessary honesty and gentle love of family, fiancée and neighbours.

He also managed to show the weakness which leads him to refuse to recognise his father's guilt without losing the sympathy of the audience.

Kate Keller, played by Pamela Rushton, was also good, particularly in the emotional scenes.

Her only weaknesses were that at first we were unconvinced of her age and

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sociation has adopted a celluloid button instead of the usual badge, which is more attractive, and can be readily sold in suburban areas some weeks before the actual Street Collection Day on Friday, 18th September.

The buttons are specially designed to attract the younger generation—the 1/- button features the latest Vampire Jet Fighter in two colours, and the 2/- button features the Canberra Jet Bomber in three colours, with the words "Air Force Week" on each button.

In appreciation of your helpful co-operation, my association is prepared to make you a special allowance of 4d. on 1/- buttons, and the usual 6d. on 2/- buttons. It would be appreciated if you will kindly call at our office on the 7th floor, Dunstan House, 236 Elizabeth St., on or immediately after 24th August, to discuss our offer and to commence operations.

—J. EGAN, Appeals Director.

THOSE interested in joining the University of Queensland—Queensland Labour Club, are advised that the office-bearers are:—T. Crosley, President, phone 88 2104. M. Boyce, Treasurer, phone 2 8780. A. McKay, Secretary, phone 32 0381 Ext. 45.

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Students may buy classified advertising space at the rate of 2d. a word, or 7/6 per single column inch. Under Union regulations, clubs and societies may have free advertising space.

SPORT UNBEATEN, BUT DIDN'T WIN SERIES

ALTHOUGH Queensland gained only second place in the Inter-Varsity Hockey Carnival held in Melbourne this year, the team completed the series, undefeated.

Sydney, with four wins and one draw, won the Syme Cup from Queensland, with three wins and two draws.

Two players who deserve mention above all are A3 players, E. Weston and P. Hamilton. Both rose to the occasion and proved themselves to be of Inter-Varsity ranking. Centre-forward, Errol Wenck was the spearhead of Queensland's attack.

He maintained the form he has produced in recent Club fixtures, thus becoming the top scorer of the whole carnival.

He was well supported by his inside forwards, Vic Powell and Bob Hoppogood. Perhaps the team's greatest attribute, though, was the outstanding defence of D. Salows (goal) and full-backs J. Ward and D. Munt.

Three in combined side

UNLUCKY player of the team was club president, Glen Merry, who was unable to attend Inter-Varsity due to injuries.

Considerations for the team were always foremost in his mind, and his inspiring letter to Melbourne boosted the team's morale.

Three Queenslanders were selected in the Australian Combined Universities XI, which was defeated 6-3 by the Victorian State Seniors.

Queensland representatives: D. Munt, E. Wenck, J. McBryde (captain). V. Powell was selected as a reserve.

Inter-varsity results: Queensland 4, d. Tasmania 1; Queensland 5, d. New England 0; Queensland 4, d. Adelaide 1; Queensland 1, drew with Sydney 1; Queensland 2, drew with Melbourne 2.

Queenslander E. Robertson (Robby) created a record by drinking the Syme Cup in three minutes flat. This is a remarkable feat, as the Cup holds 83 ozs.

Queensland were also victorious in the annual "boat race."

Unlucky in city fixtures

Our most staunch supporter at the Carnival was Mr. C. Hamilton.

University must be considered the unlucky club in B.H.A. fixtures.

For in the last ten games the team was victorious in eight, and it was only due to the poor early season form that the team was eliminated from the semi-finals. University was placed fifth.

Cyclonic rain

WE have to fill this space. But it becomes rather complicated, because as you go along, your space becomes more and more decimated, until eventually, if you're not careful, you'll find yourself cut off in the middle of a

Four in State squash finals

THE Squash Club's biggest year is also turning out to be its most successful ever.

Despite the fact that, through a misunderstanding, only a few entered for the Queensland championships, club players made four out of the six finals.

Dr. Glen Shell, Tony Jackman and Peter Clark made the finals of the Open, B and C Grades, respectively, though all unfortunately lost their matches.

BARRY Kenway won the open plate event and was subsequently selected for the State side and went to the Australian championships in Sydney, where he played well enough to win some of his matches in spite of the higher standard of play down South.

A trip to Toowoomba was organised by the committee, and turned out to be a howling success despite the fact that the University lost 4-2.

INTERVARSITY was played in Perth this year and the Queensland team consisted of Mick Gallagher, John Cohen, Bob Sherwood, Bob Mihell, Pat Lee, and Tony Jackman.

The W.A. boys turned on one of the best Intervarsity ever in the form of an absolute flood of grog and hospitality.

ON the squash side, even though weakened by the loss of Kenway to the State side, Queensland turned on their best effort yet to be runners-up, losing only one match and that to the strong Sydney side which won.

Individually, captain Mick Gallagher made the combined Intervarsity side which played against a West Australian team, defeating them 4-0.

Back at home, fixtures have just finished and all five of the University's pennant teams are in their respective divisional semi-finals.

An all-University final in B Grade, duplicating our win last year, appears almost certain and is a distinct possibility in C Grade also.

National outfielder

Queensland's Mike McDonnell was selected as an outfielder for the Australian University Baseball side.

On the first day, Adelaide defeated Qld. 8-1, on the second day, Melbourne defeated Qld. 24-6, on the third day Qld. defeated Sydney 10-7.

FIRST COLLEGE HOCKEY TEAM FOR YEARS, WINS

THIS season, for the first time for many years, a "Combined Colleges" hockey team was selected.

All colleges gained a representative in the team, with Cromwell, the premiers, gaining five.

The team was a strong one, containing three Intervarsity players and several others who play club fixtures.

On the Wednesday of University Week, the Combined Colleges' team defeated a strong Extra-Collegiate team, 2-0. Goundar and Hoey were the two scorers.

The Colleges' team was: Combined Colleges' Team: Goal, G. Hansen (C.), Setu (K.); backs, W. Cummings (E.), D. Hoey (K.), G. Stafford (E.); halves: B. McBryde (C.), J. McBryde (C.) (capt.).

"Handicap"

SYDNEY S.R.C. has passed a motion stating that it was "alarmed by the fact that students in the Faculty of Law in Tasmania, are at present severely handicapped by the absence of any permanent staff in that faculty, and by the fact that resignations of the entire staff should have taken place within such a short period of time."

K. Wood (C.), D. Wilson (E.); forwards, M. Sambhi (J.), N. Boge (J.), M. Knowles (C.), Goundar (V.), B. Appleton (U.), J. Lyall (K.), D. Whittle (L.).

They won a game . . .

FANS of the Women's Basketball Club will be interested to learn that our prophetic ability has definitely been proven—this year the Queensland basketballers, as predicted, saved face by defeating the West Australians in Inter-Varsity competition held in Sydney during the August vacation.

Melbourne University came out on top with Adelaide, a mere three goals behind, in second position and our hosts, Sydney, in third place.

Our play, for the main part, was rather disappointing considering the team's greatly improved exhibitions in Brisbane over the past few months. This was due to disturbing playing conditions (part of the competition was held in an in-door gymnasium), and to an excess of sight-seeing, cha-cha-ing, etc.

Tense moment in big game! Past Tense going for the ball that got him is Target Pforr Ducque, captain of the Combined Australian Varsity team touring Russia.

Weightlifters, competing in their first Intervarsity, won a second placing

By John Devietti
ALTHOUGH taking part in its first Inter-Varsity weight-lifting, Queensland was not disgraced. We were beaten by a very strong Melbourne University but we managed to draw with South Aus-

tralia for second place, with Sydney in fourth place. In the lightweight division, five competitors battled it out, and Qld. scored third and fourth places. It was mainly a battle between the two St. Lucia boys, Darcy Lang and Philip Newton, to see who could fill the third and fourth positions.

Darcy, a first-year Dentistry student, pressed 140 lbs. and snatched 140 lbs., while Phil, a first-year Science student, did a beautiful press of 150 lbs., but his snatch was much weaker, being 135 lbs.

Hence, at the beginning

of the clean and jerks, the scientist was ahead of the dentist by 5 lbs., but this did not discourage Darcy. He cleaned and jerked 170 lbs. in his first lift, then succeeded with 180 lbs., and just failed on 185 lbs.

Philip being somewhat weaker on this lift, succeeded with 165 lbs., but failed the next two attempts at 175 lbs.

Hence, Lang filled third place with a total of 460 lbs., and Newton was close behind him with 450 lbs.

Near success for a fresher dentist . .

FOUR competitors took part in the Middleweight Division, three from Melbourne and John Devietti from St. Lucia.

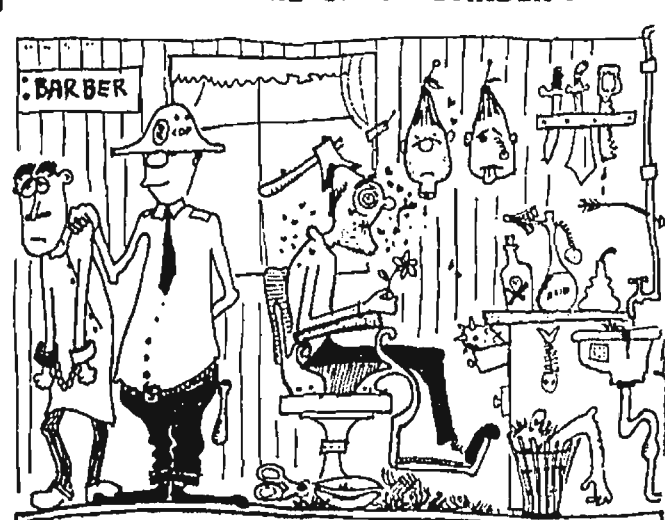
John, also a first-year Dentistry student, succeeded with his second press at 170 lbs., and failed in his third attempt at 175 lbs. The same happened in the snatch.

He succeeded with 170 lbs., then on to 180 lbs., but failed at 185 lbs. At this

stage, he was in third position, with the clean and jerks still to come.

He was successful with his first lift of 235 lbs., while one of his rivals failed three attempts at this weight, thus putting him in second place.

SUPPORT THE UNION BARBER!



BILL Geddes, the University barber, on the back veranda of the St. Lucia REFECTORY. Open from 9 a.m. to 2 p.m., and 2.30 p.m. to 6 p.m. Also Tuesday and Thursday evenings until 8 p.m.

The Budget as it REALLY was

FROM OUR CANCANKBOROUGH CORRESPONDENT

THE person seated at the top of the table, with extreme effort, raises his head, shakes it, and speaks: "Well, gentlemen?"

Shoot the taxes up for everyone except the newspapers.
—Yes, mustn't tax the newspapers, bad policy that.
—No, no, you misunderstand me. I don't mean that we've got to get more money, we've got to spend it.
—(A voice of incredulity, suspicion). Eh, why?
—I don't know. Ask the Treasurer. He was telling me about it earlier this evening.
—(A voice obviously out of place, undignified). Wake the Treasurer up, Joe.
Joe: Eh! Oh... right-oh (Joe must be a friend of the previous speaker because his method of reviving the Treasurer is to pour water over his head, at which the honourable gentleman, no doubt thinking himself in the shower, begins to rub behind his ears. This restores circulation sufficiently and he wakes).
* * * * *

WHAT d'you want? We want to know why we've got to spend more money?—Inflation (goes back to sleep).

—There, you see, I knew it was something.
—All right! All right! No need to crow about it.
—(A voice used to being contradicted). Will twenty million do?
—(In reluctant agreement). It's as good as any, I suppose.
—Now what do we know that wants twenty million spent on it?
—The Sydney Harbour Bridge?
—No, no, they've got the tolls; and anyway, that's the Sydney Municipal Council's white elephant.
—How about buying a nuclear submarine?
—(The uncouth voice again). Bloody good idea!
—(And likewise, the plain, blunt voice). Sir, I think the time has come for Australia to assert her independence in these matters (uproarious laughter, so loud in fact that the Treasurer wakes again). She has, after all, a thriving secondary industry (all collapse in laughter) and if the need for nuclear submarines is felt, I think it is up to her to build her own. (Everyone in the room is now on the floor, prostrate with mirth).
—(After a time). Yes, yes, quite so. Well, gentlemen (repressing a convulsion of laughter) what do you say to building a nuclear submarine?
* * * * *
(Everyone is now rolling on the floor gasping odd intervals such things as: "... build a nuclear sub! ... Australia! ... don't know that I've laughed so much since the Prime Minister split his pants. ...).
—How about building an Opera House?
—We could, I suppose (but there is a note of doubt).
—(A voice, suave, blase). Do you think it's wise, though. Somehow, I always associate culture with socialism.
—Hmm, well perhaps we'd better put that suggestion by as a last resort. Any other ideas?
—(A voice speaking on a subject with which he is only half acquainted). Doesn't Queensland want a railway from watchemallit to that place with all the sheep?
—Quillie?
—No, Mt. Isa. They've got uranium there, too.
—Just what does Queensland want, anyhow. Centenary year and a railway?
—(A bored voice). Besides, I'm sick of building railways. Can't you think of something more modern?
* * * * *

—WHAT about letting our heads go and spending it on something silly?

—I don't suppose we could raise our salaries again?
—The voters.
—And the newspapers.
—Could we raise the pensions or reduce taxes.
(All turn on him. Some even hiss "Socialist!" in an undertone. This wakes the Treasurer who was frightened by a snake in his early youth). He speaks:
—What's going on?
—We're trying to spend twenty million.
—What the hell for?
—Well, when you were talking to me earlier I thought.
—You silly sonofabitch don't you understand simple economic terminology?
—Not very well.
—Oh, well, neither do I. But the department heads were just about eating me alive for all the wild spending this government's been doing. We want to get twenty million, not spend it.

Whacko! Only one more to go

THIS issue has been restricted to eight pages for financial reasons. Our next—and last issue of 1959—will be double the size, containing supplements and wallops of humorous material. This will also be the Short Story Contest, Oscars, and Blues issue. It will appear at the end of September, and contributors are asked—please—to submit copy as early as possible.

—Oh, I see. Gentlemen, did you hear that?

(The heavy air seems to weight them down. They find they have to support their heads in their hands. To keep awake they begin to do sketches on their blotters). Well, what'll we do about it?

—Tax everybody.
—Except the newspapers.
—No, bad policy to tax the newspapers. Say rude things.
—Everybody agreed? (All vote in favour). Right. Increase postage it is then.

CATHOLIC ACTION — AND POLITICS

'DISCUSSION VITAL TO CLARIFY'

BY GEORGE COOK

LIKE Mr. Geraghty (Semper, 17/7), I, too, was present at Mr. Truman's lecture entitled "Catholic Action and Politics."

As Catholics are about twenty per cent. of both the Australian and the world population, our actions and aspirations are a legitimate field of interest for all our fellow citizens.

My qualifications to write are that I was a member of the Movement from the start in Queensland, and before that I was a member of the Campion Society, both of which were mentioned in Mr. Truman's lecture.

I consider that the first issue to deal with is the apprehension that co-operation with Catholics will result in restrictions being placed on our present freedom.

From what I gather, this apprehension is the real barrier to that whole-hearted inter-denominational co-operation so essential for Australia to have any chance of survival as a free nation.

Sovereign rights in own fields

The first point is that Catholics regard Church and State as two distinct bodies, each with sovereign rights in its own field, and Catholics are members of both.

In "The Church and The State" by Parsons, S. J., our position is stated thus:—

"The civil society, even though every member of it be Catholic, is not subject to the Church, but plainly independent in temporal things, which regard its temporal end."

The essential requirement is an acknowledgement that, however elected or selected, the ruler's authority to rule comes originally from God, whether via hereditary succession or via the ballot box.

A Melbourne lecture series

Professor Leicester Webb, himself an Anglican, in a series of lectures at the Melbourne University in July entitled "Church and State and Education in Australia," showed that Pope Pius XII came to speak constantly of democracy as "a natural postulate of reason itself."

Newsweekly dated 15th July, commenting on Professor Webb's lectures, said:

"It is most heartening to find Protestants and Catholics at one in their view of Constitutional democracy as the desirable form of political government."

"Furthermore they are united in their reason for holding it; they see in it the best safeguard of the rights of free speech and association, and the best expression of the dignity of man."

Fight with Christ's weapons

As regards the associated fear that the Catholic Church may try to impose forcibly its doctrines upon people who do not believe them, Fathers Jone and Adelman in their approved book on Catholic Moral Theology state:

"473. Adult Baptism. The valid Baptism of anyone with the use of reason requires the intention to be baptised."

"474. Licit Baptism requires furthermore that the person to be baptised be properly instructed and be sorry for his personal sins."

Pope Pius XII in his address to the Second World Lay

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Apostolate Congress in 1957 stated that the Catholic Church would fight even her declared enemy, Atheistic Communism, only with the weapons of Christ.

As Catholics believe Christ is God, with complete power over mankind, obviously we believe force and compulsion are not weapons of Christ since less than half the world population accept His doctrines.

"Action" compares with Uni. training

This direct order from the Pope to laymen to use only the weapons of Christ should in itself be sufficient reassurance that the Catholic Church will not forcibly impose its doctrines.

These I consider are the two major issues.

In regard to other issues, Mr. Geraghty has Catholic Action and the action of Catholics back to front.

Briefly "Catholic Action" may be compared with training at College or University, and the "action of Catholics" to the graduate in after life applying what he learnt.

The school and the University glory in the success of their graduates, whilst not accepting responsibility for those who fall in after life.

In all such "action of Catholics" the rights of others must be preserved, not to do so being regarded as a breach of the commandment, "Thou shalt not steal."

Underground against Comms.

As regard to how Catholics vote, these votes are now widely spread over three competing political parties—Q.L.P., Liberal, A.L.P., and to a lesser extent the Country Party.

The presence of Catholics in the Liberal Party is often overlooked. Mr. Cramer and Sir Neil O'Sullivan are two names which come to mind.

Thus votes are not directed to any one political party exclusively.

As regards the undercover way the Catholic Church conducted its campaign in the unions, this campaign was undercover from the Communists. Protestants co-operated with Catholics in this campaign from the start. It was Mr. Vic Stout, a Protestant, as Secretary of the Mel-

bourne Trades Hall who made the first approach to Mr. Santamaría, then Rural Movement Secretary, for his assistance to rally support in the Trade Unions.

The need for methods to be undercover to succeed against the Communists was graphically described by Senator McManus, and confirmed by Senator McKenna, in the Senate on 14th May (Hansard, pages 1446/52).

Here, my point is that these methods were not undercover from Protestants with union affiliations, who could and would help.

View to promote discussion

They were of necessity undercover from all who could not help, including many fellow Catholics, who were not in Trade Unions.

My objective has been, not to arrest discussion on "Catholic Action and Politics" but to promote it, firm in the belief that clarification of ideas on this subject is essential to enable co-operative effort to proceed which is vital for Australia's survival as a free nation.

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